

rents," near Easfield. The "clock-house," adjoining, was built in the year 1747, by old Howard, a servant of Sir Hans Sloane, chiefly with materials of Sir Thomas More's house adjoining, then pulled down. In the garden is a vaulted cave, into which you descend by a flight of steps still in good preservation, which, tradition says, communicated with a subterraneous way leading down to the Thames, similar to those underground passages now to be seen at Eltham Palace. It is to be

feared that the series of drawings of the subterranean passages and interiors of old mansions in Chelsea, executed by the late Mr. Boman, will be lost to the public. The paragraph "going the round of the morning papers," relative to the discovery in Chertsey-walk of skeletons, skulls, mortuaries boxes, &c., is entirely void of truth, being merely a fallacious amplification of the facts already narrated in this journal.—*Illustrated Polytechnic Review.*

Literature.

De l'Art en Allemagne, par (On Art in Germany, by) HIPPOLYTE FOSTER.
(FOURTH SERIES.)

THE best, the last of these periods in the history of architecture, of which M. FOSTER considers a description to be necessary, in order that the erudite art of Germany may be properly understood, is designated by the French LA RENAISSANCE; this phrase we translate by the following term:—

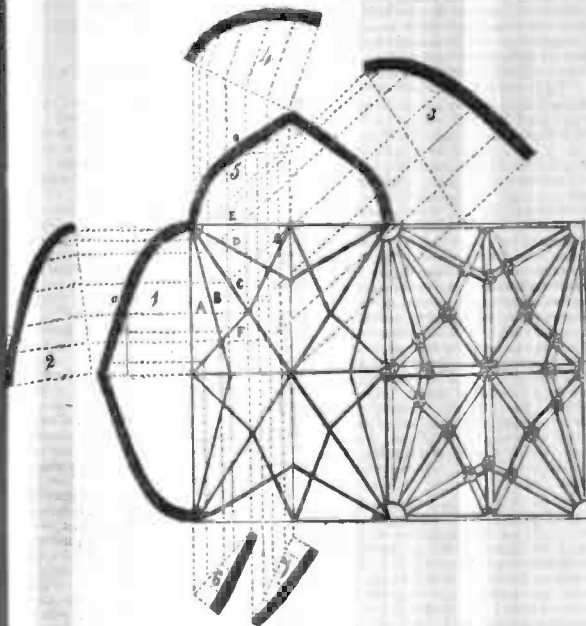
THE REVIVAL.

"An architect whose name I have often cited to you, M. Leo de Klenze, who was born in Hesse, at the foot of the Hartz, in 1774, and called to Munich, some twenty years ago, by the prince who at this day rules Bavaria, has since then inaugurated a system of architecture, the principles of which will, doubtless, appear to you more large and pregnant than any of those concerning which I have hitherto discoursed. Not less an imitator of forms than his rivals, he appears to me to have over them the advantage of having remodelled his works and his opinions on a species of civilisation to which that of our time is indissolubly linked; it is he who has vindicated the Revival, one of the most violent movements of the human mind, nay, as people now think, one of the most mysterious. What is the Revival? In what age, in what place did it commence? What was its object? What is its value in the series of human revolutions? In what manner should we accept and cultivate the heritage which it has bequeathed to us? These are vast questions, that embrace the past, the present, and the future in art, those unavoidable problems that every day presents for solution, in forms more and more inescapable,—problems which I cannot pretend to solve here and in a few words.

"That which the French call 'Renaissance' is the era that extends from the reign of Francis I. to that of Louis XIII., and during which the antique taste was gradually substituted for the Gothic taste with particular refinements. BURNET d'Agincourt having collected the names of a history on the origin of art in Italy, has chosen as a work in which he distinguished the revival from the renovation of art; he calls the revival a sort of awakening of art, a beginning of cultivation that took place in Italy in the 13th century; the renovation, on the other hand, is the name which he gives to a movement in the 15th century, in the same country, the anxious study of antiquity, and the glorious examples of Brunelleschi, Ghiberti, and Masaccio. The Germans consider the 14th and 15th centuries as an epoch of civilisation that emanated directly from Christianity, and condense, under the name of the Revival (regeneration), the invasion made throughout Europe by Pagan art in the 16th century. Who is to be believed in this confusion?

"At a time when the Middle Ages were regarded as a sort of interruption in the life of the human species, the word Renaissance (Revival) was used to indicate that moment at which Europe appeared to issue from the tomb. If this word expressed a false idea, it nevertheless contained another less removed from truth, to which we may apply the term at the present day. In point of fact, that which was called the darkness of those times was in reality the absence of the light of antiquity; and consequently the so-called second birth was nothing more than a return to the existence of the ancients. But then to what epoch, to what place is to be attributed the glory of this second birth of antiquity?

"Were the traditions of Paganism entirely extinct during the Middle Ages? The object of the more recent works of contemporary philosophy is to find in the Christian dogmas and in scholastic science the natural continuation of Greek philosophy; on the other hand, the more profound researches into history show that the Roman element, which at a later period re-appeared with so much splendour in the organisation of corporations and the policy of kings, subsisted side by side with that Teutonic element, which was so violently introduced among the people of Europe by the invasions of the 5th century. Neither the mind, then, nor the institutions of antiquity perished altogether in the conquest of the West which Christianity and the barbarians conjointly effected; but they underwent the yoke of the conquerors, and after having been the law of the world, became its exception. Slavery, however, they did not endure without protest; and it was the ruling thought of antiquity, the spirit that regenerated the institutions of antiquity, that spoke when Charlemagne sought, at one and the same time, to regenerate the literature of Athens and the empire of Rome. After the death of this great man, the Teutonic and Christian genius had a long revenge; but under the third race of the Frank kings, Greek philosophy invaded Christian theology, and the Roman law made breach in the feudal. At one time hostile each to the other, at another, intimately united, the spirit of antiquity



GOthic GROINED CEILING.

METHOD OF SETTING OUT THE RIBS FOR STONE, WOOD, OR PLASTER.

SIR,—Should you deem this worthy a place in *THE BUILDER*, it may perchance be of use to some portion of your numerous readers.

I am, Sir, yours, &c.,

W. LINDLEY.

Leicester, Sept. 10, 1843.

No. 1, given rib, or rib A; No. 2, rib B; No. 3, rib C; No. 4, rib D; No. 5, rib E; No. 6, rib F; No. 7, rib G. The whole of the ribs are produced from the given rib, No. 1, by dropping any number of ordinates from it to the plan, and setting up their respective heights; ribs Nos. 1 and 5 show how much F and G fall from the apex of the arch at a and a, and are produced from the upper portion of those ribs.

[We know nothing of Mr. Lindley, nor his avocations and pursuits, further than for the previous excellent contributions on the Niche Head, on Circular Upon Circular Work, and a very valuable recipe, but we know enough to be able to say that his communications furnish evidence of rare talent; he has a knowledge of his subject, and a happy way of conveying that knowledge. We defy any one to produce a simpler working-out and arrangement of the subject before us than he has shewn—it is concise, clear, and methodical; we could, from sources that are open to us, or

from our own store, produce these instructions, but we have laid down a rule to bring it out of others, to evoke the good and useful from dormant or hidden minds, and therefore have we suffered complaints and reproaches rather than depart from a rule in which we had so much faith for its superiority—and see what it produces and is producing every day. Why, compared with our solitary leading and instruction, it is as one light of small twinkling compared with a galaxy of stars; the same instruction flows to the public, only it is done in a way, as in this instance of Mr. Lindley, to benefit them the more by its clearness than we might succeed in; a happier choice of subjects is hit upon, and a more seasonable introduction, since they must be living types and exponents of actual practice; a hundred and a thousand minds are set to work in like manner, that is, teaching, which is the best fashion of learning, and obscure or partly known merit is brought forward. Compare it, we say, with the plan which many of our good friends have been urging us to proceed upon, and have been impatient for, and confess, as you must, that we have chosen the better course. Not that we shall altogether refrain from putting our own hand to the task of instruction, or that we have already done so; but again we contend for it, that it is not to exhibit our own pedantry, but our pupils' precocity, that is or ought to be our pride.—Ed.]

HOW THE DIAMOND CUTS GLASS.—Dr. Wollaston ascertained that the parts of glass to which the diamond is applied are forced asunder, as by a wedge, to a most minute distance, without being removed, so that a superficial and continuous crack is made from one end of the intended cut to the other. After this, any small force applied to one extremity is sufficient to extend the crack through the whole substance and across the glass; for, since the strain at each instant in the progress of the

crack is confined nearly to a mathematical point at the bottom of the fissure, the effort necessary for carrying it through is proportionally small. Dr. Wollaston found, by trial, that the cut caused by the mere passage of the diamond need not penetrate so much as the two-hundredth part of an inch. He found, also, that other mineral bodies, recently ground into the same form, are also capable of cutting glass; but they cannot long retain that power from want of the requisite hardness.